

## Futurescan 4: Valuing Practice

University of Bolton, UK

Wednesday 23 <sup>rd</sup> January 2019		
09:00	REGISTRATION	Senate House
09:30	WELCOME	Lecture Theatre
09:45	KEYNOTE: Karen Nicol	Lecture Theatre
10:45	BREAK	
11:00	SESSION 1	
A1 Learning from History, Tradition and Industry		
B1 Investigating and Explicating Creative Processes		
C1 Valuing Artisan Skills, Drawing and Making		
D1 Designing Responsibly and Working Sustainably		
C2 Valuing Artisan Skills, Drawing and Making		
12:30	LUNCH	
13:30	KEYNOTE: Kate Hills	Lecture Theatre
14:30	BREAK	
15:00	SESSION 2	
A2 Learning from History, Tradition and Industry		
C3 Valuing Artisan Skills, Drawing and Making		
F1 Collaborating and Cross-disciplinary Working		
G1 Integrating and Connecting Digital Technologies		
16:30	EXHIBITION OPENING	Atrium Gallery
18:00	CONFERENCE DINNER	Bolton Museum

A1 Learning from History, Tradition and Industry	
ROOM: D1-42	
	Moving the Bust Dart: The Fashion Designer, Sylvia Ayton’s Relationship with Pattern Cutting DR. KEVIN ALMOND, <i>University of Leeds</i> Swimwear, Skin and the Modern Surface PAM BROOK, <i>Bradford College/Nottingham Trent University</i> Fashion - Making a Discipline in the Making? SUSAN CRAIG & DAVID LEATHLEAN, <i>Manchester Metropolitan University</i>
§	A Practice Based Methodology for Research in the Archive GINA PIERCE, <i>University for the Creative Arts Farnham</i>
§	The changing relationship between Yorkshire fashion consumers and their clothing in the 20th Century ELAINE EVANS, <i>University of Leeds</i>

B1 Investigating and Explicating Creative Processes	
ROOM: D1-36	
	Biomimicry using Embodied Materials in Paper Making Workshops DR. JULES FINDLEY, <i>University of Brighton</i> Dynamic Cutting: a new method of experimental pattern cutting using metaphor to activate tacit knowledge of material creativity and spatial creativity DONNA SGRO, <i>University of Technology Sydney</i> Spatial definers in surface pattern design – introducing alternative design variables as tools in the textile design process TONJE KRISTENSEN JOHNSTONE, <i>University of Borås, Sweden</i>
§	Developing pedagogical tools for designing with invisible materialities through experimental design research JYOTI KAPUR & DR. MARGARETA ZETTERBLOM, <i>University of Borås, Sweden</i>

C1 Valuing Artisan Skills, Drawing and Making	
ROOM: D1-08	
	An experiential investigation into the embroidery practices of the Chernobyl Babushka CLAIRE A BAKER, <i>Northern School of Art</i> A pedagogical approach to creative copying from photographic imagery: A drawing-led practice-based research inquiry MARK PARKER (SARA KEITH – presenting), <i>Heriot - Watt University</i> Fashioning a more flexible masculinity and the softening of soccer CHRISTOPHER HODGE & KYRA JEWITT, <i>Northumbria University</i>
§	Walk Draw Make GARETH WADKIN, <i>Leeds Art University</i>
§	A case study of collaborative practice, working to promote cross-curricular thinking and making skills within schools CAROLINE PRATT & GARETH WADKIN, <i>Leeds Art University</i>

D1 Designing Responsibly and Working Sustainably	
ROOM: Lecture Theatre	
	Fast Forward: remodelling circular fashion for material longevity DR. KATE GOLDSWORTHY & PROF. KAY POLITOWICZ, <i>Centre for Circular Design, University of the Arts London</i> Super-Slow and Circular: The Service Shirt and Textile Design for Industry in Practice PROF. REBECCA EARLEY, <i>Centre for Circular Design, University of the Arts London</i> Embedding Sustainability in the Fashion Designer’s Toolkit DR. ALANA JAMES, <i>Northumbria University</i>
§	Animation, Fashion and Sustainability KATHRYN MCKELVEY, <i>Northumbria University</i>

C2 Valuing Artisan Skills, Drawing and Making	
ROOM: D1-46	
	Clark Kent vs. Superman: Unmasking the Actual Superheroes of Haute Couture DEAN LIGGETT, <i>Ulster University</i> The banner: Fine art, Folk art, or ‘graphic messages of hope’ (Emery 1998)? FIONA RAESIDE, <i>Northumbria University</i> The hidden craft of costume construction: an exploration from the makers' perspective LIZ GARLAND, <i>University of Huddersfield</i>
§	Constructing pattern: a new language of cloth KATE FARLEY, <i>Norwich University of the Arts</i>
§	Textiles as Documents RACHEL JACKSON, <i>Arts University Bournemouth</i>

A2 Learning from History, Tradition and Industry	
ROOM: D1-08	
	Embroidered Stories. Collaborative outreach conservation and digital analysis LINDY RICHARDSON, <i>University of Edinburgh</i> Learning from History, Tradition and Industry: The Suffragette Movement, Textiles and Fashion ALISON GAULT & HAZEL BRUCE, <i>Ulster University</i> Learning from The Cloth: Investigating 1980s Pedagogy, Creative Processes and Collaborative Practices DR. HELENA BRITT, <i>The Glasgow School of Art</i>
§	Weaving DNA: A study on overcoming disconnections between textile heritages and futures for improved sustainability CLAIRE ANDERSON, <i>Hereford College of Arts</i> HANNA DÍ WHITEHEAD, <i>Studio Hanna Whitehead</i>
§	Indigenous colourants native to the United Kingdom: their use in adjective and substantive dyeing and impregnation of cloth with application in contemporary textile design practice RACHEL DAWSON, <i>University of Bolton</i>

C3 Valuing Artisan Skills, Drawing and Making	
ROOM: D1-36	
	Thinking Through Making: Process, Transformation and the ‘Mem-or-y’ Series MARLENE LITTLE, <i>Birmingham City University</i> Christian Dior, the toile: what lies beneath? CAROLINE HERZ, DR. KATHRYN BROWNBRIDGE & GEORGINA HOUSLEY, <i>Manchester Metropolitan University – Manchester Fashion Institute</i> Today, I'm going to be a... REBECCA RYDER-CADDY, <i>Coventry University</i> The Creative and Educational Value of Developing Textile Craft Skills between UK and India DR. JULIE KING, <i>University of Northampton</i>

F1 Collaborating and Cross-disciplinary Working	
ROOM: D1-42	
	Sound absorbing textile surfaces in the urban landscape – collaborative research in textile and architectural design DR. KRISTINA FRIDH, <i>HDK - Academy of Design and Crafts, University of Gothenburg</i> DR. MARGARETA ZETTERBLOM, <i>The Swedish School of Textiles, University of Borås</i> DR. PAULA FEMENÍAS, <i>Department of Architecture and Civil Engineering, Chalmers University of Technology</i> Collaborating and Cross-disciplinary Working - Imaginative empathy and use of Somatic perception in the design of a therapeutic mask for Diabetic Retinopathy SARAH MOREHEAD, <i>Northumbria University</i> The Wallpaper Wall: Inside   Outside JO PIERCE & PHILIPPA BROCK, <i>Central Saint Martins, University of the Arts London</i>
§	‘Nonahedra’ Virtual Fashion Film RACHEL HOMEWOOD & ALEX COUNSELL, <i>University of Portsmouth</i>

G1 Integrating and Connecting Digital Technologies	
ROOM: D1-46	
	Valuing material engagement and process-led enquiries: performative approaches through multi media textile exploration within textile design pedagogy FIONA HAMBLIN, <i>Nottingham Trent University</i> Digitally Supporting Embodied Touch Knowledge During the Development of Garment Designs DOUGLAS ATKINSON, <i>UCL Knowledge Lab, University College London</i>
§	How changes in technology stimulate the creative process CLAIRE EVANS, <i>The University of Huddersfield</i>
§	How does health feel? Exploring sensory and affective dimensions of wearable technology MARION LEAN, <i>Royal College of Art</i>



## Futurescan 4: Valuing Practice

University of Bolton, UK

Thursday 24<sup>th</sup> January 2019

09:00	REGISTRATION	Senate House
09:30	WELCOME	Lecture Theatre
09:45	<b>KEYNOTE: Anne Boddington</b>	Lecture Theatre
10:45	BREAK	
11:00	<b>SESSION 3</b>	

### C4 Valuing Artisan Skills, Drawing and Making

### E1 Promoting Diversity, Employability and Community

### B2 Investigating and Explicating Creative Processes

### D2 Designing Responsibly and Working Sustainably

12:30	LUNCH / Anne Boddington – REF Q&A	
13:30	<b>KEYNOTE: Lou Dalton</b>	Lecture Theatre
14:30	BREAK	
15:00	<b>SESSION 4</b>	

### C5 Valuing Artisan Skills, Drawing and Making

### A3 Learning from History, Tradition and Industry

### F2 Collaborating and Cross-disciplinary Working

### C6 Valuing Artisan Skills, Drawing and Making

16:30	<b>CONFERENCE / EXHIBITION CLOSE</b>	
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### C4 Valuing Artisan Skills, Drawing and Making

#### ROOM: D1-08

**Material Culture Studies at the Royal School of Needlework**  
DR. CLARE ROSE, *The Royal School of Needlework*  
**Stitching the Future: Embroidery, Education and the Beryl Dean Teaching Award**  
HANNAH MAUGHAN, *Falmouth University*  
**Enhancing the learner experience in textile design HE through drawing and making, collaboration and socially engaged practice**  
DR. KERRI AKIWOWO, *Loughborough University*  
JEMMA BAGLEY, *Charnwood Arts*  
SARAH GREEN, *Charnwood Arts*  
KERRY WALTON, *Loughborough University*  
**‘Some things you mite like to know...’ Textiles as a medium for raising awareness about scabies; an interdisciplinary approach**  
DR. VIKKI HAFFENDEN, *University of Brighton*  
STEFANIA LANZA & DR. NATALIE RAMJEEAWON, *Brighton and Sussex Medical School*

### E1 Promoting Diversity, Employability and Community

#### ROOM: D1-36

**Textile Trajectories**  
ANNE MARR, *Central Saint Martins, University of the Arts London*  
**Envisioning The Invisible Muse: a personal, practice-based response to the changing role of the older fashion muse through the medium of fashion illustration**  
ANN MARIE KIRKBRIDE OLD, *Northumbria University*  
**Hidden Gems**  
BEV LAMEY, AMANDA ODLIN-BATES & ALEX HURST, *University of Central Lancashire*  
s **Textiles behind bars, a medium for political voice?**  
LINDY RICHARDSON, *University of Edinburgh*  
s **Creating a skills based curriculum culturally relevant to a diverse student cohort**  
BUDDY PENFOLD, NICOLA TAYLOR & DR. PINKY BAZAZ, *De Montfort University*

### B2 Investigating and Explicating Creative Processes

#### ROOM: D1-42

**TAKING NOTE: Annotated portfolios as a method to analyse experience within process and practice**  
CATHRYN HALL, *Centre for Circular Design, University of the Arts London*  
**The Envelope Project**  
HAZEL BRUCE, *Ulster University*  
**Fashion Thinking**  
SUSAN POSTLETHWAITE, *Royal College of Art*  
s **TRUSTING TECHNE: An exploration into the creative value of ‘learning by doing’**  
JANIE TWEDDLE & NICOLA KNIGHT, *Leeds Arts University*  
s **Productive Projects – Examining Design Process Journals for Postgraduate Student Learning**  
JULIA MACLEAN, *The Glasgow School of Art*

### D2 Designing Responsibly and Working Sustainably

#### ROOM: D1-46

**Colour Trans:form:ation**  
DR. ELIZABETH GASTON, *University of Leeds*  
**Making Matters: textile sampling as a driver for innovation in the circular economy**  
LAETITIA FORST, *Centre for Circular Design, University of the Arts London*  
s **How can delivering Saturday Clubs to 13-16 year olds affect their longer term educational choices within the area of Fashion?**  
KELLY JOSEPH, *Manchester Metropolitan University*

### C5 Valuing Artisan Skills, Drawing and Making

#### ROOM: D1-08

**The Living Arts: Valuing skills of Phulkari artisans of Punjab, India**  
DR. ANU H GUPTA, *Panjab University / University Institute of Fashion Technology & Vocational Development, Chandigarh*  
PROF. SHALINA MEHTA, *Panjab University, Department of Anthropology*  
**Making or not making in new disciplinary educations**  
LENA HÅKANSON, *Linnaeus University*  
**Theory and Body Scanning: the lost dimension to pattern practice and why we need to find them again**  
MARYAM AHMED, YUTING WANG, DR. SIMEON GILL & DR. STEVEN HAYES, *The University of Manchester*  
s **Make and Think**  
STEPHANIE WOOSTER, *University of the West of England, Bristol*

### A3 Learning from History, Tradition and Industry

#### ROOM: D1-36

**Collaborating with Industry: From Oil & Gas to the High-End Luxury Accessories Market through a Knowledge Exchange Partnership**  
JOSEPHINE STEED, KEITH GRAY & AMY GAIR, *The Robert Gordon University*  
**The Traditional Textile Art of India: Preserving and Reviving the Glorious Heritage**  
DR. SIMRITA SINGH, *Northern India Institute of Fashion Technology, Mohali, Punjab*  
**Looking Back to Look Forward: Reanimating Textiles for Novel Design and Manufacturing**  
PROF. BROOKS HAGAN, *Rhode Island School of Design*  
s **Women climbers and their clothing: what can we learn from historical sources and industrial practice?**  
FIONA KITCHMAN, *Northumbria University*  
s **Learning from history, tradition and industry**  
CHRISTIE ALEXANDER, *The Glasgow School of Art*

### F2 Collaborating and Cross-disciplinary Working

#### ROOM: D1-42

**ManCraft: Textile crafting and emergent dialogue supporting the wellbeing of vulnerable men**  
SARAH GREEN, *Loughborough University*  
**J. G. Ballard and Making: An Experiment in Collaborative Practice**  
BETH WHITE & THOMAS KNOWLES, *Birmingham City University*  
**The Clothing Durability Dozen: interdisciplinary industry and educational approaches to clothing longevity**  
ANGHARAD MCLAREN, KATHERINE WEST, HELEN HILL, STELLA CLAXTON & PROF. TIM COOPER, *Nottingham Trent University*  
s **Collaborative Practice as an exploratory means to investigate the ‘Transformative Power of Pattern’**  
EMMA HAYWARD & LAURA SLATER, *Leeds Arts University*  
s **‘What We Wear Is Who We Are’**  
SUSAN NOBLE, *University of Portsmouth*

### C6 Valuing Artisan Skills, Drawing and Making

#### ROOM: D1-46

**Museum Collections and Collaboration: Examining heritage, craft knowledge and creative practice**  
DONNA CLAYPOOL, *University of Bolton*  
s **Revolution Fashion Artisan: Pedagogies of Fashion Thinking**  
SAM HUDSON-MILES, *Leeds Art University*  
s **Playing the Field**  
DR. SARA KEITH, *Heriot-Watt University*



Teaching Intensive, Research Informed

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Museum Services